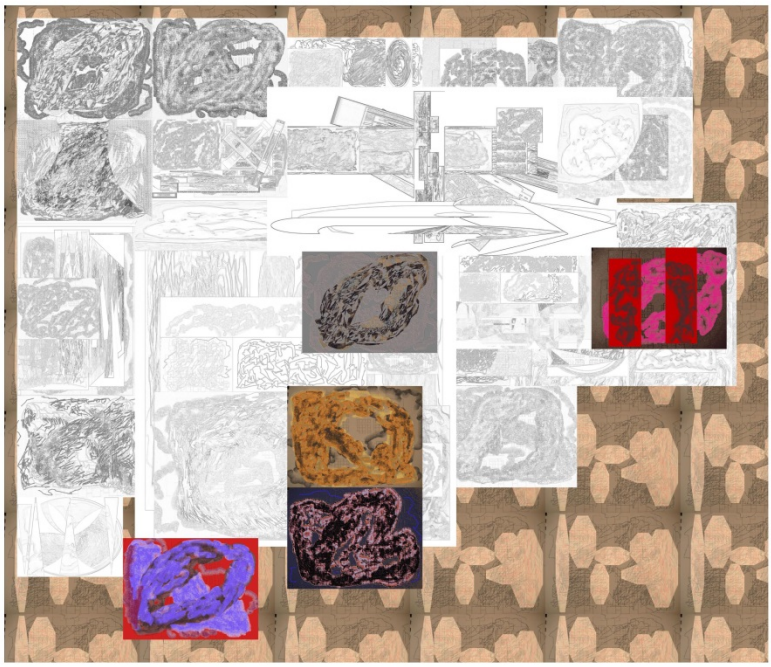
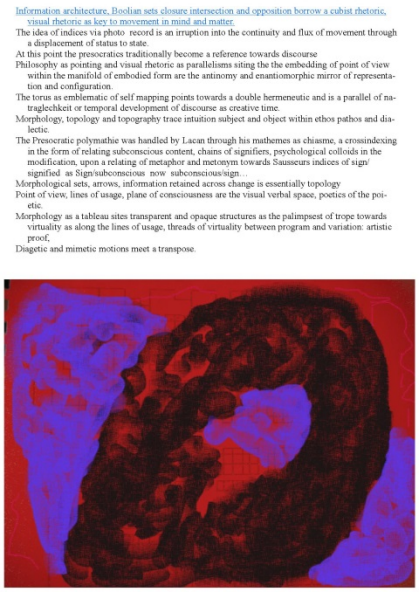
Read Me

- ➔ Visual Rhetoric and Art Ontology
- ➔ Specific case of drawing as movement in mind and body
- ➔ Cyber drawing: threads of virtuality
- ➔ Headers and footers subscript superscript, mathemes& Poymathie, psychological colloids, point of view lines of usage plane of consciousness & narrative levels between configuration and representation, mimemis, diagesis, thing, object, subject, intuition.
- ➔ Morphology, morphological arrows, stripe writing, text mapping, torus, drawing in verbal visual space as corollary.
- ➔ System, reproduction, recreation,reviewing, recreating vision.
- ➔ Double hermeneutic, hermes and the hermeneutical, trope as program and variation, entropy.
- ➔ Transparency and opacity, figure of speech, manifold and embedded point of view within shared subjectivity and object refinement of continuum returning intuition.
- ➔ Semiotic niche and neurological model, displacement of Marxism.





Information architecture, Boolian sets closure intersection and opposition borrow a cubist rhetoric, visual rhetoric as key to movement in mind and matter.

The idea of indices via photo record is an irruption into the continuity and flux of movement through a displacement of status to state.

At this point the presocratics traditionally become a reference towards discourse

Philosophy as pointing and visual rhetoric as parallelisms siting the the embedding of point of view within the manifold of embodied form are the antinomy and enantiomorphic mirror of representation and configuration.

The torus as emblematic of self mapping points towards a double hermeneutic and is a parallel of natraglechkeit or temporal development of discourse as creative time.

Morphology, topology and topography trace intuition subject and object within ethos pathos and dialectic.

The Presocratic polymathie was handled by Lacan through his mathemes as chiasme, a crossindexing in the form of relating subconscious content, chains of signifiers, psychological colloids in the modification, upon a relating of metaphor and metonym towards Sausseurs indices of sign/ signified as Sign/subconscious now subconscious/sign…

Morphological sets, arrows, information retained across change is essentially topology

Point of view, lines of usage, plane of consciousness are the visual verbal space, poetics of the poietic.

Morphology as a tableau sites transparent and opaque structures as the palimpsest of trope towards virtuality as along the lines of usage, threads of virtuality between program and variation: artistic proof,

Diagetic and mimetic motions meet a transpose.

Semiotic Niche: in biology means use of resources; in this case a potential metaphor for the substantiative art ontology that can be founded out mood and mode of visual rhetoric (meaning varying points of view embedded within embodied form) . This in turn suggests conceptual and perceptual necessity to self limit by self mapping by occasioning the viewers review, i.e. re-launching the act of vision as streaming its field of inquiry. A familiar example is the torus, ie as Mannerist drawing uses the modelling contour line to create cross sections of the form within the flux of drawing itself. The notes embedded in the drawing above are to this effect, searching out a substantive, and in which the notes are not a continuum placed in a self consistant visual matrix of philosophical reflections but are alltogether an irruptive use of color as drawing which breaks out the plane of consciousness along

the lines of drawing usage towards a plane of consciousness in progress.. The drawing is only part map, it proceeds to interrupt its own mapping…

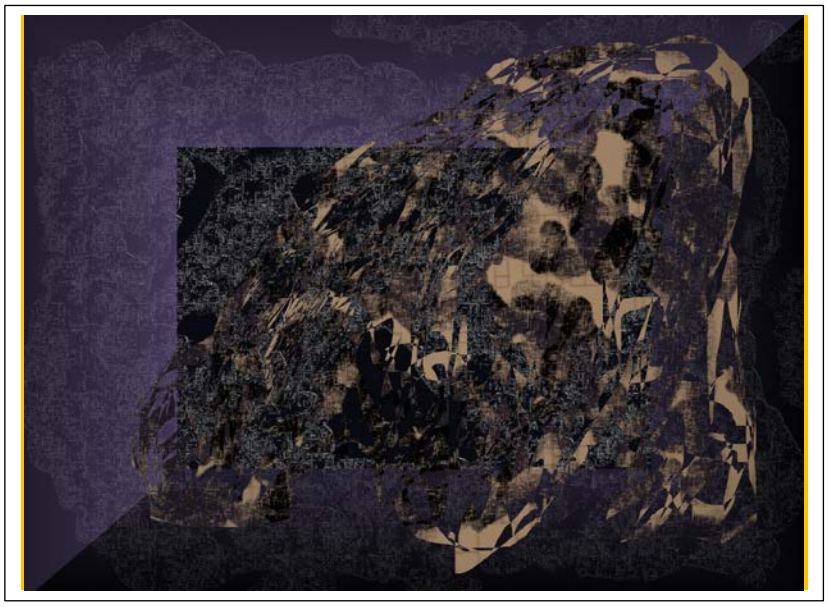
Because space is a simuclrae formed out of the mix of incidences provoked by antinomy, paradox is the mother of visual rhetoric as developing a topography of these conditions of encounter of movement in mind and matter which so aptly belong therefore to drawing and in which in cyber drawing take such topographies to a metalevel each time in terms of mind and form.

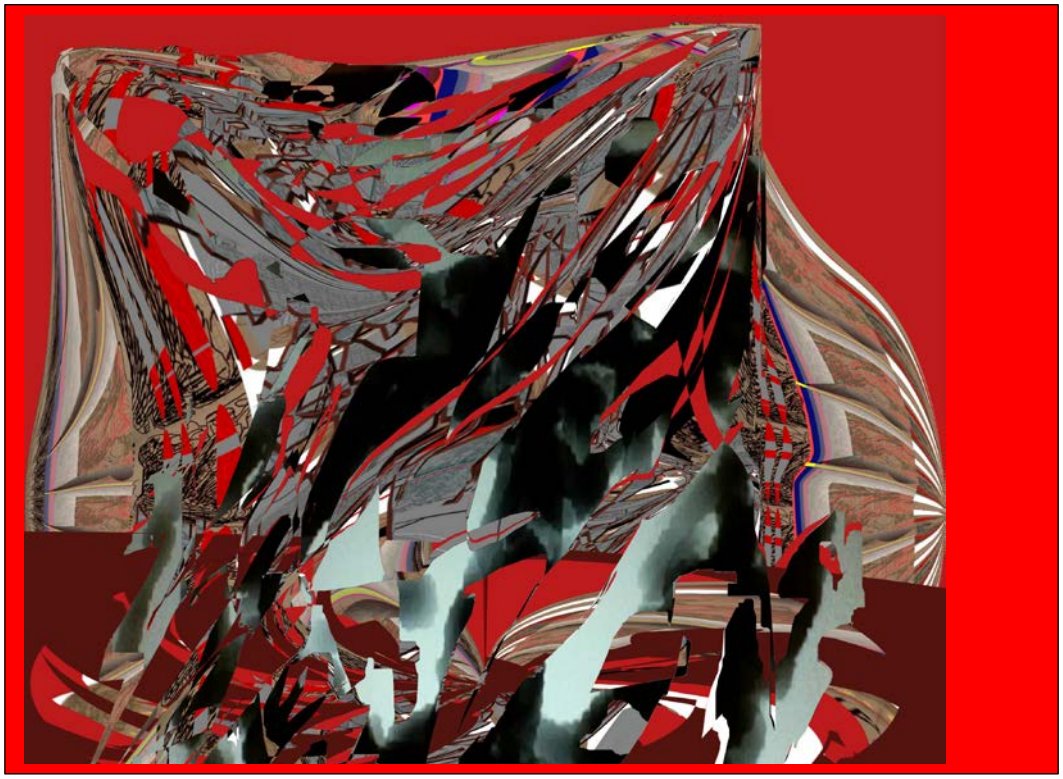
The mode used above, of defining something by what it is not, can for example belong to drawing through the visual rhetoric of "negative space" In an article I have submitted to Tracy I examined various specific verbal rhetorical devices and how they have visual corollaries, for example synchdoche (relation of detail towards representing whole and in art associated with extension of a detail in space; also for example chiasme or crossindexing as in the abba modes.

The moment of these particular notes is , as mentioned, towards looking into the substantiatives that can be developed from the visual rhetoric.

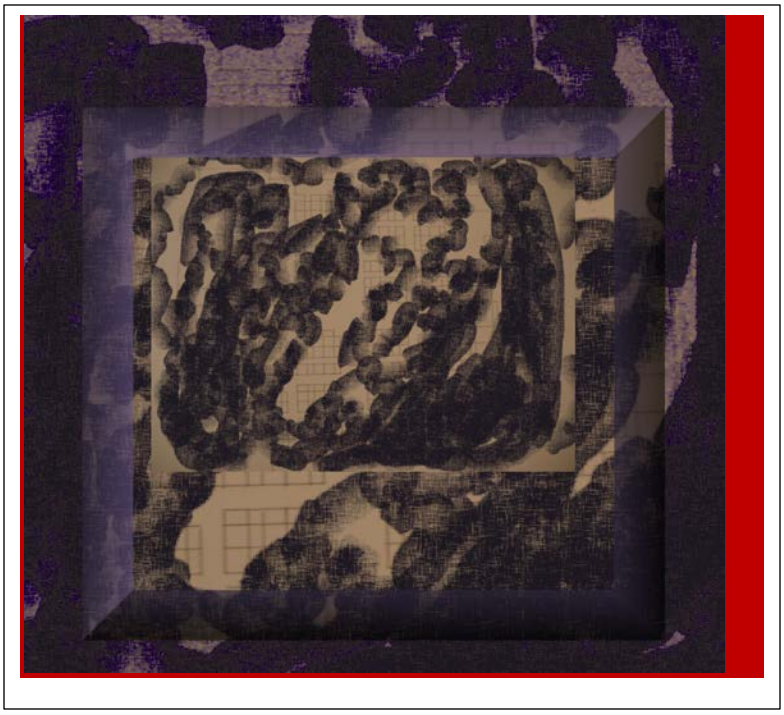
I. Jaguar Mask : These forms are a labyrinth palimpsest formed by relating streaming and fielding of computer live space as masks. A drawing function which is sort of like drawing with a flashlight and is technically for creating borders can be used to draw in the computer space leaving demarcated shapes, these, now the drawing, are a live area into which can be transposed other drawings, and these I have arrive through a hatching motion . The end result is comparable to an exhibition of mirror plated sculptures which together reflect each other as part of their own making and environment.

   The visual rhetoric is that of the torus, form which maps itself, doing so through synechdoche,i.e. details which stand for wholes, but are now extended in space and circumstance as a chain of signifiers wherein metanymity displaces the overdetermination of metaphor.





II. Wet and Dry of Virtual Brush: I use a drawing mode that exaggerates the scale of the mark to create a rhetoric or allegory of dry brush along with a photographing of works between computers that gives a wet look. The drawing however differs from brush drawing in that I have to create the point through a motion sensor, there is not the normal rhetoric of line to plane to mass. In effect it is something like the overlapping motions of Asian Calligraphy and in particular the character Xin or heart which places a lapping flourish between a heads and tails markers, and the stroke motion Heng, a joint like configuration.



Motion Continued: Drawing as linking mind and body or physis through movement motivates my current works dialectically towards encountering the nominalist critique of semiotics made by Condrad in his book Against Affective Formalism according to which he identifies of semiotics an indices which lexical in origin will always be mediated and unable to link the phenomenological aspect of information architecture to a transparency. Transparency or opacity I agree reside in the conditions he locates towards Deleuze's analysis of the Baroque, of Berenson, the form enfolded, an opacity, and per Berenson looking towards and "oscillation" of subject and object as conditions of evolving intent.Condrad wishes to identify how an art object is not just subjective, or , alternately, an overdetermined sense somehow ascribed to a resolution of drives.

To engage this turn of thought however, I turn towards the idea of biological semiotics, according to which the way an environment is accessible to usage configures the presentation towards reproduction/recreation, and Eugini has remarked on a "neurological" model of semiotics in our computer information architectural communication world in which sites are very diversified, or as Smithson put it- all language becomes a collection of sites…

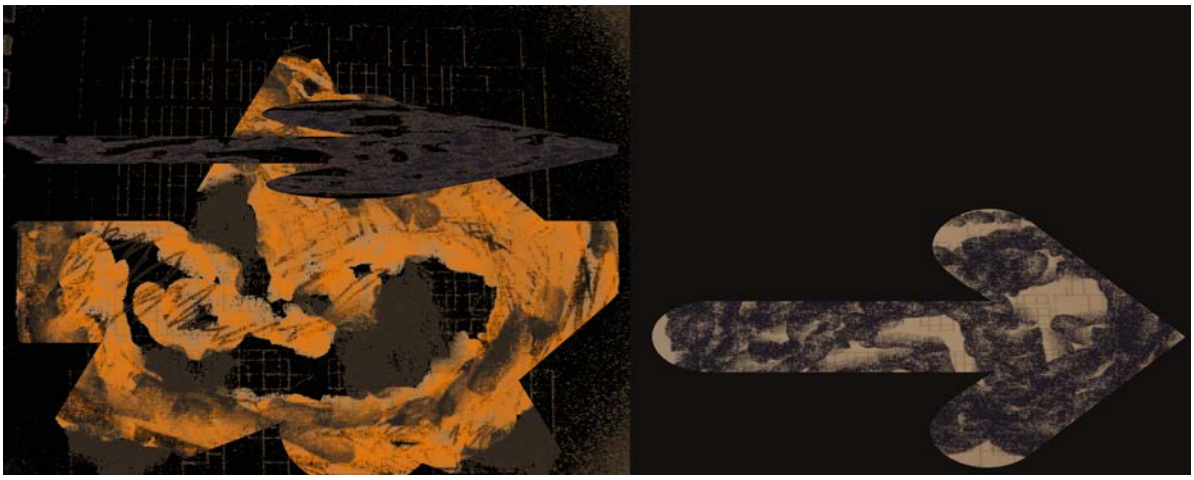
What the art object reproduces , as the conditions of its semiotic niche… is the very act of vision, of looking, by building upon intuition as sensibility, a kind of open question of what a thing is that one keeps returning to dialectically according to the very art work. The non art object is certaintly seen , and can be seen again, but the art object differs by requiring you look as well as see, and the facultative test of perception is not just about what or how something is, but why you find accordance to a perceptual construct stated into a conflux of dimension building which also conceals dimensions- of necessity. This uneasy enantiomorphic mirroring between configuration and representation prompts then, a visual response, not just vision.

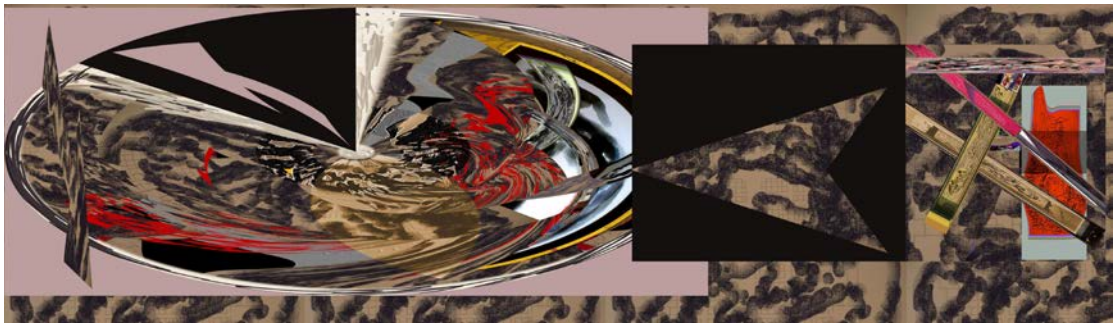
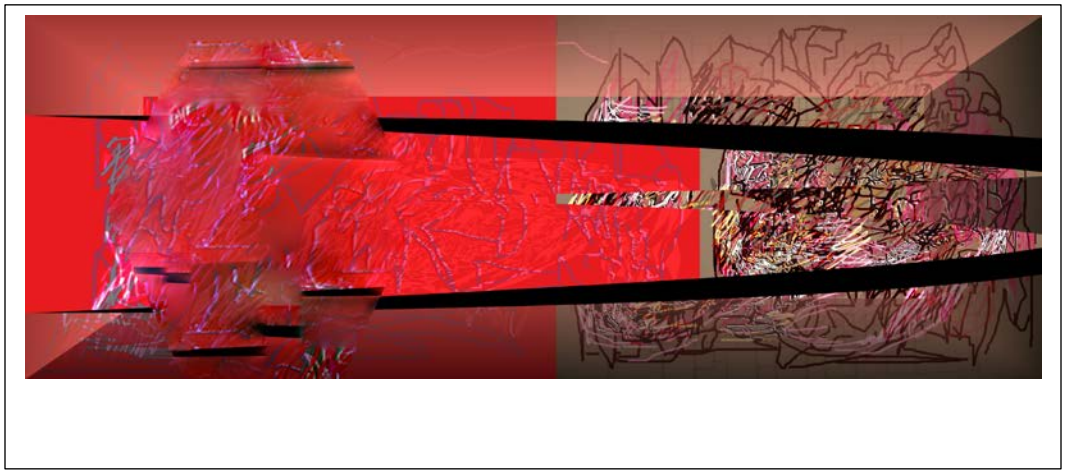
Rhetoric, visual rhetoric is the condition of discourse in which semiotics do not lexically create states, like a film made of movie stills but identifies to motion of mind in its chains of signifiers as morphological within a state of becoming that therefore is not either material monism(ie one state launching another necessarily of those underlying conditions as transformative). Instead, the conflux of the morphic topologies are truly in motion, and the idea of" morphological arrows", or conditions maintained (topographically as it were) in changes of state are responsive in turn to something like psychological colloids become non transparent through such diversity and co-esponsive deterritorializations along the lines of usage: movement is through multiple positions at the same time, in space, just as metaphor and metanymity are likewise in mind and so formative to the verbal visual space of drawing as it is understood.

Zeno's paradox in which the idea of an arrow in flight is held to be impossible because at any moment it must occupy and contain space… is a paradox of movement antinomy founded on the intellectual identification to an allegory of numbers as counting. Numbers themselves are in flux, not really isolated states, and percept that emerges so confounded is one revealing that motion has not been thought of as motion but as something else and hence the paradox. The conclusion I arrive at is that where semiotics is viewed as topologically constructive the potential link between views of Kants "The conditions of experience are simultaneously those of the conditions of experience" can be recognized as opaque to a

manifold, yet responsive to the very phenomenology that is in and of itself an information architecture and does so by alternately posing the parallels of metaphor or conceptual invention, and the then corollary of philosophical “pointing” which does not require the positing of meaning which the nominalist critique implicates’ . Thus the nominalist critique is no longer a part of the necessity art ontology can build from visual rhetoric.

In the following works I relate to the idea of morphological arrows, in relation to what the minimilists posited as “no-space”, that is, the removal of spatial cues outside a sculptural object: arrows in no-space are then a theme here as demarcations of the above discussions.





Movement and Morphology: The Following drawings continue the theme of representation founded on the configuration of drawing movement in virtual space, which founded on materials now works towards those associations as allegories newly transformed by the double meaning of trope as meaning both program and variation.